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6. E. von ROSEN, President

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Cover Design: Preston Sitterly, age 7, Galway Central School, Galway, N. Y.



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A

Dear Reader

It was a large elementary school in a city public school system. I had been visiting the art room — which I described to you last month — where 46 sixth-graders were participating in a wide variety of art activities even though they were limited by small, screwed-down desks and a couple of work tables. In spite of these crowded conditions, I counted eight different types of materials being used. I was especially impressed by the fact that when a youngster showed interest in some medium, often other children who had been working with the material seemed pleased to be able to explain its possibilities to the new recruit. During the class period a seventh grade girl, who happened to have a free hour, came in to teach a group of children how to enamel on copper at a small kiln in one corner of the room.

When the principal of the school walked in, I complimented her on the art program. "Have you seen," she asked, "how our classroom teachers at the lower grade levels use this same approach and emphasize many different materials?"

On the way downstairs she explained that the art teacher taught only the sixth, seventh and eighth grade groups, of two sections each, and served as art consultant in the lower grades. At times the classroom teachers come to the art teacher for help or the art teacher goes into the classroom with a helpful suggestion or a demonstration of a teaching technique.

As we entered the kindergarten room, my eyes were pulled toward a number of paintings which had been tacked to the bulletin board as well as several in progress at work tables. No skimpy 9x12-inch paper here, but large 24x36-inch wrapping paper. Jars of various colors of paint were conveniently located so that the children could paint whenever time permitted. Other materials such as clay, chalk and finger paint were available for any child desiring to experiment with them. Of special interest to me were some large paintings carried out first in wax crayon over which the children had finger painted. This gave them an unusual textural effect.

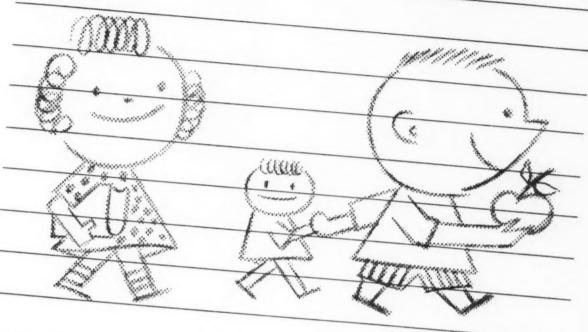
As we wandered from room to room, invariably I found a wide variety of materials out on a work table and a box of scrap materials which included such items as bits of wood, cork, felt, burlap and buckram. Examples of children's work lined the walls. Even in the corridors attractive displays, planned and executed by the children, emphasized to the visitor that here art activities were considered an integral part of the total school program.

Often one gets the most honest expression regarding the success of an art program from the children themselves. So I took time to question a number of them. It seemed to me that while they were completely happy about such an experimental approach, they took it in stride with a remarkable casualness. After all, they were used to a workshop type of program in which everyone was not required to work with the same materials at the same time. You see, in this school, art experiences for the individual child were considered as important as any other learning area in the curriculum.

Sincerely, ~

7. Louis Hoover

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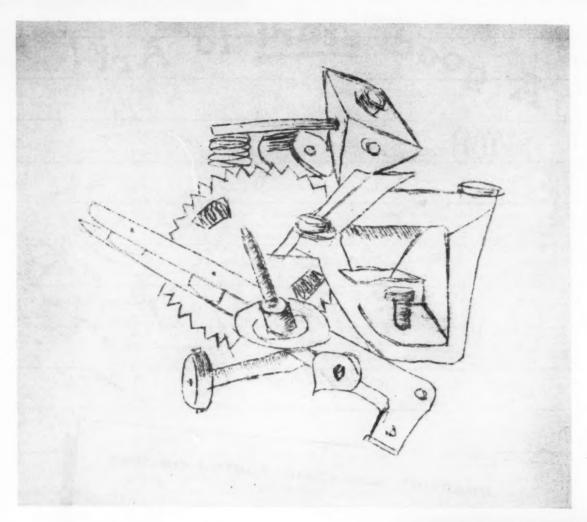
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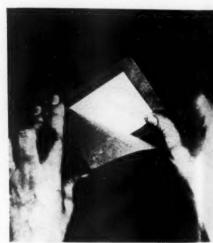


# ETCHINGS

FROM SCRATCH

By ROBERT D. ERICKSON

University High School University of Chicago

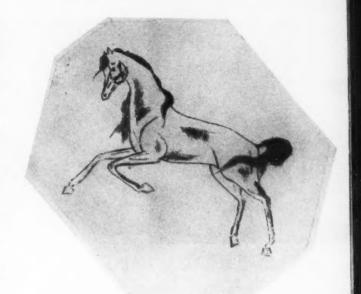


Carefully pull back the adhesive from one side of plastic scrap and place drawing face down on exposed plastic A dry point etching consists of a design scratched with a steel etching needle into the surface of a zinc or copper plate. Scratches vary in depth, width and texture to avoid monotony in the technical aspects of the design. Etching needles, hot plates, copper and zinc plates, printing ink and special presses - all these are needed for making a dry point and they are too expensive and too difficult to use in most classrooms.

It is the purpose of this article to describe several variations on the dry point process to adapt it for classroom use. All these variations require only inexpensive materials and simplified procedures that can apply in any classroom with many or few pupils. Sources for obtaining the materials and supplies described are suggested at the end of the article.

Metal plate work may discourage 11- to 15-year-olds, whereas scratch designs on soft plastic or on photographic film have proved effective in almost every instance. Success seems easier to grasp, for the softer materials resist the steel point much less than do the metal surfaces and the possibilities of the sharp point slipping are greatly reduced in the plastic work.

The most frequently used method in our classes is to make the dry point with plexiglas or transparent plastic. For this method we use compass points, shop scribers or old ice picks, or a tool of our own design - an etch needle made by driving a nail or wood screw into a six-inch wooden dowel rod, one-half inch in diameter. We cut off the head of the nail or screw and grind the dowel and metal to a needle-sharp point. We use 1/16- or 1/8-inch scrap plexiglas for the plate. The scrap plexiglas often comes in thicker



Cathy, age 13, used printer's ink for this illustration which she built up on plastic plate. Abstract composition from machine parts (on opposite page) is dry point made from plastic plate by 14-year-old John.

sheets and we sometimes have to use 1/4-inch thick pieces. Since the thick plastic tends to distort any drawing placed underneath, the student must be sure to work from directly above the drawing.



Replaced adhesive holds sketch and plate rigid. Sketch shows through and plate is ready for etching.



To minimize errors in actual dry point, practice on scrap first - making straight, curved, built-up lines and cross-hatching.



Apply strong, firm pressure with 4 etching tool, varying depth of scratches for light and dark lines.



Test etching occasionally to be sure that raised ("burred") edges are sharp to the touch.



Applying oil-based ink to plate with circular motion of fingertips warms ink and forces it deep into the scratched surface.



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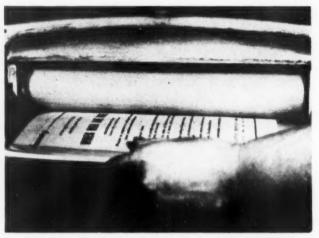
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When the ink is wiped off the etcher plate with a soft, non-scratchy cloth smudges may be left for tonal effects



To print, place paper in contact with inked side of plate, taking care they don't slip. Put both deep into the fold of a magazine.



9 Always keep firm grip on printing paper, plate and magazine. When running through clotheswringer, start bound edge between rollers first to assure wringer continues firm grip.

### ETCHING ON PLASTIC

The procedure for making a plastic dry point follows:

- (1) Gather the needed materials:
  - (a) Smooth surfaced white paper cut slightly larger than the plastic plate
  - (b) Oil base block printing ink (black, brown or other dark colors are best)
  - (c) A small tray (two inches deep, five inches wide, seven inches long)
  - (d) Old newspapers or magazines
  - (e) Soft wiping cloth
  - (f) Turpentine or benzine
  - (g) A hand-operated wringer roller

- (h) Plastic plate (no larger than 4x5-inch, for beginners)
- (i) Paper towels or old clean rags
- (j) A school compass with a sharp point (or awl, scriber or ice pick if available)
- (2) Make a pencil sketch of your idea, slightly smaller than the size of the plastic plate.
- (3) Carefully pull back the adhesive from one side of the plastic scrap and place the drawing face down on the exposed plastic (Fig. 1).
- (4) Replace the adhesive by sticking it over the sket h and the plastic. This holds the sketch rigidly in place.
- (5) Remove the sheet of adhesive from the oppose

side of the plate. Now the sketch shows through clearly (Fig. 2).

(6) Before you begin on the actual dry point, it is vise to practice on scrap plastic making straight, curved and built-up lines (those made up of several finer scratches), cross-hatching (lines crossing each other diagonally and at right angles to each other build up texture), thin, medium and thick lines (Fig. 3).

7) For actual building of your sketch, scratch deep ito the surface for the dark lines and vary the preserve for lines of lesser importance (Fig 4).

8) Test your etching by rubbing a finger lightly cross the lines. You should be able to feel the roughed raised edges, or "burr" (Fig. 5).

Take a small amount of block printing ink (oil ase only) on the finger tips and rub the ink into ratches with a circular motion (Fig. 6).

(0) Wipe off excess ink from plate with a soft cloth with the palm of your hand (Fig. 7).

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1) Soak white paper in water, then remove excess water by blotting.

12) Place plate and paper in contact, ink side down on the paper (Fig. 8).

(13) Put paper and plate in the center of a section of magazine or newspaper, narrow enough to fit the wringer rollers easily (Fig. 8).

(14) Run the whole thing – plate, paper and padding – through the rollers taking care that the plate doesn't slip. Best results are obtained by inserting the folded or bound end first (Fig. 9).

(15) Check the print for flaws. An unclear print may be caused by too much or to little ink, insufficient or uneven pressure in printing, having the paper too wet or poor scratching.

(16) Correct any mistakes and repeat the printing process. About 20 prints may be made from plexiglas before the lines wear down.

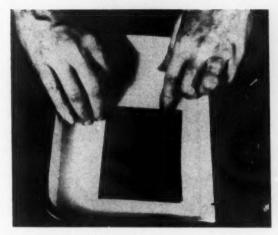
For color prints, colored inks may be used in the original inking of the plate, or water coloring may be added by hand after the prints are dry.

Sometimes the plastic dry points are not printed. Ink is rubbed into the scratches and allowed to dry and the plate itself is exhibited as a final product. A photographic print can be made from the inked plate.

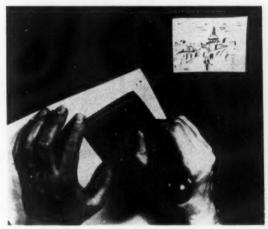
This same technique can be applied to jewelry-making: the student scratches his design into silver, brass, aluminum or plastic, inks the lines, allows the ink to dry, then buffs the work to a high finish.

### ETCHING ON PHOTOGRAPHIC FILM

Photographic emulsions (film surfaces) are even easier to use than the plexiglas. A compass point cuts the emulsion as easily as a pencil marks paper. Surplus film from government warehouses, outdated film from a photo dealer or old negatives from home files can be used. The age of the film is unimportant and no darkroom is needed. The following materials are required:



Photographic film to be used for etching must first be turned black in chemical developer.

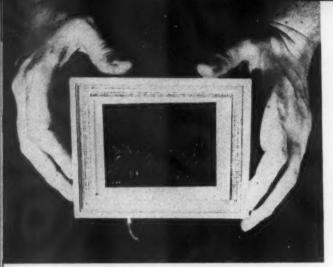


11 Etching tool easily cuts soft surface of film. Remove cutaway emulsion bits with tooth pick.



12 After cutting, move dry point to stop bath, to fixer, to rinse, always handling by edges.

MAY, 1955



When dry, etching on photographic film may be backed with white paper and framed, or printed like negative.

(a) Outdated or surplus film

(b) Four small trays: three for chemicals, one for warm water. These must be glass or porcelain. Even glass mixing bowls will do.

(c) Package developing set (cost: 25 cents)(d) Sunlight proof paper or blueprint paper

(e) Chemicals for "fixing" (making permanent) the proof paper or blueprint paper (potassium dichromate for the blueprint paper, sepia toner for proof paper)

The procedure for making a photographic dry point is as follows:

(1) Cut the roll or sheet film to the desired size. This may be done in daylight.

(2) Mix the chemicals as directed and pour into the three trays.

(3) Immerse film, dull (sensitive) side up, in the developer and develop the sheet by gently rocking the tray until the film is pitch black (Fig. 10).

(4) Soak film in lukewarm water to soften the gelatin on the emulsion surface.

(5) Place film, emulsion side up, on a sheet of white paper and scratch in your design.

(6) Hold the film away from the paper occasionally to see how the scratches look.

(7) The process can end here as the scratched film is placed in the stop bath for a few minutes, then fixed in the last tray (Fig. 12) to harden the sensitive emulsion surface. The "fixing" also stops the developing process. Rinsing follows. (All these steps can be determined from the directions on the packaged developing set.) The etched film must be dried for several hours and may be pinned to a cord stretched like a clothesline.

The etching may be exhibited by attaching it to a white paper mount with Scotch tape, but should you care to print the etching, the following is the procedure:

(1) A photo printing frame, or old picture frame, is needed to hold the film in contact with either a piece of proof paper or blueprint paper, cut somewhat larger than the etching.

(2) Open the printing frame and place the etching with the shiny side against the glass. The sensitive surface of the proof paper or blueprint paper must be in contact with the dull (emulsion) side of the etching. Then close the frame.

(3) Expose to the sun until edges of proof paper are deep reddish brown, or until blueprint paper edge have bleached nearly white.

(4) The process may end here. The blueprint may be washed and dried or the proof paper print may be placed inside a book to protect it from the light.

(5) For more permanent prints, the blueprint may be reversed by means of a solution of potassium dichromate in water and the proof paper may be made permanent by using sepia toner. Of course, photo etchings can be printed by a commercial photo-finisher at the same cost as for a regular print.

Variations of the dry point technique are adaptable for students as young as ten years. Using the procedures outlined in this article as a point of departure you will discover that many experiments and variations grow out of the basic principles.

#### SUGGESTED SOURCES OF SUPPLY

For clear plastic or plexiglas, write to Rohm & Haas, Washington Square, Philadelphia, Pa. Scrap pieces run about \$15.00 for 75 pounds, and it's advisable to specify that the material is for school use.

Oil base block printing ink is available from your school supply or art supply dealer.

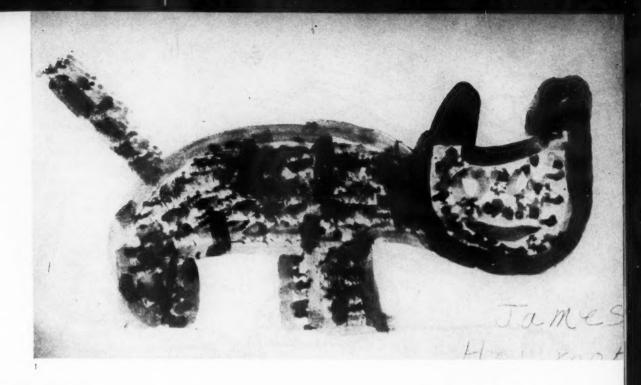
A hand-operated roller wringer is usable for block printing, wood cuts, monoprints, as well as printing etchings. A student's parents may have an old one to donate, or one can be purchased at low cost from a washing machine repair shop, the Good Will Industries, Salvation Army or a rummage sale.

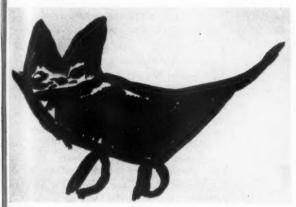
Outdated film or old negatives may be obtained from students' parents, or photo dealers, or write Supreme Photo Supply Company, 11 Broadway, New York 4, N. Y., or Air Photo Supply Company, 555 E. Tremont, N. Y. 57, N. Y.

The Tripack packaged developing set, proof paper, printing frame, and sepia toner are available from your photo dealer or Eastman Kodak Co., Rochester 4, N. Y. Potassium dichromate comes from any drug store.

The trays or bowls may be enameled baking pans, photographic trays, mixing bowls, defrosting trays donated by friends, or purchased from hardware or variety stores. They must be glass or enamel.

Sunlight blueprint paper may be obtained from any architect or contractor in the community, or from Eugene Dietzgen Co., 2425 N. Sheffield, Chicago. Illinois.





# Lines That Live...

### By HEINZ KUSEL

Art Instructor, Galway Central School Galway, N. Y.

Three utterly unlike cats were produced in one period in a fourth-grade classroom. (1) James' cat is archaic, rigidly formal, textured like granite, nine-lived, indestructible. (2) Edward's is delicate, like a tiny kitten, high-strung, bird-like. (3) Barbard's creature, energetically and expansively painted, is good-natured, fatly curved, warm and muff-like.

The continuing challenge and fascination of art work with children lies in the teacher's faith that children can create real works of art on their own level that give the same lasting pleasure as the more conscious creations of the artist. When the teacher respects him as an artist in his own right, the child senses it and acts accordingly. Thus, a teacher must maintain his faith in the artistic validity of the child's work. A good formula for upholding that faith, I find, is a very old, direct, economic and spontaneous medium: brush drawing of subject matter that is deliberately limited. This is a sure cure for the frustration a teacher experiences in seeing creative effort break down under the stress of a too complex task.

The brush is the most sensitive tool for two-dimensional work and a limited theme gives the children a real grasp



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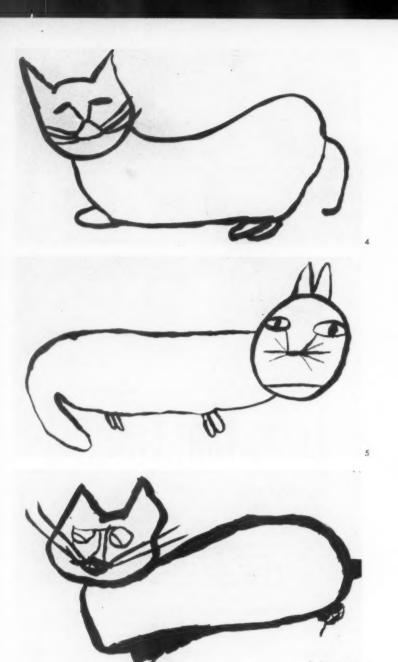
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of what they're doing. Youngsters from kindergarten through high school quickly discover the delicate, personal work they can do with a brush.

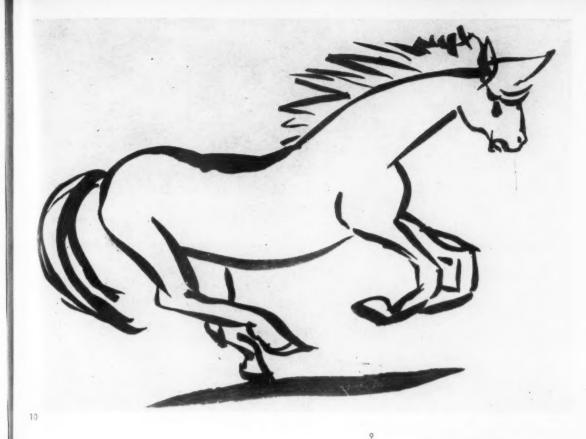
If like to use plain 12x18-inch newsprint, a good grade bristle brush for children in kindergarten through Grade 4, and a medium water color brush from Grade 5 through high school. I keep a big jar of rather thin black easel paint handy. Not quite two inches of easel paint in a small can takes care of 40 busy minutes for two youngsters.

My classes have good results with cats, faces and animals in general but it is important to limit the class to one theme in a class period. The semblance of our feline domestics easily gets youngsters' steam up. Each has something to contribute to a discussion of how cats look, feel and act.

I recommend "making a big cat". Soon everyone is busy. From then on I just hand out paper as youngster after youngster wants to make another cat.

Second-grader Preston Sitterly's cat (see cover) grew slowly. He started with the proud, imposing head. With graphic wisdom he left the face white, contrasting with the black body. The tail continues an almost unbroken curve that starts from the neck and circumscribes the body. Carefully, with a dry brush, Preston produced a soft furry effect (continued on page 50)





(4) Leona's round, self-contained cat has agreeable plastic feeling. (5) Bonnie's, the result of happy concentration, has a graphic rightness and tenseness. (6) Barbara's drawing is animated, expressive, with the vitality and sensitivity that goes with good child art. (7) Linda gives her cat human features. Her drawing is conceptual, removed from that of Jim (8) who is visually gifted. (9) Eighth-grader Mary Ann's bold, free profile drawing is line that glides and turns but always maintains zest and direction. (10) Ninth-grader Bonnie Dovhan's interest in horses helped her organize more complex drawing.

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Sightseer admires (?) work of his playmates. This collage was product of efforts of three Deborah club members.



Setting up Art Fair looks chaotic but is actually well organized. Bright paper hangings add carnival atmosphere.



Spatter printing demonstration is in progress using paper cut outs and leaves as stencils. Art work is also on sale.

### YOUTH HOLDS AN

Members of Chicago's Deborah Boys' Club show their neighborhood a thing or two about salesmanship, barter creative work for money to buy modern ceramic kiln.

By PHILLIP L. BRIN

Director, Deborah Boys' Club, Chicago III. Photographs by Philip Drell Deborah Boys' Club Photography Instructor Displaying arts and crafts projects made by the members of a youth-serving informal educational or recreational agency usually poses a problem to administrators. The usual type of display does not draw the interest, nor does it allow adults to see the youth in action, with all their vim, vigor and vitality.

During the past summer, the staff members of the Deborah Boys' Club of Chicago hit upon an idea — to conduct an open air Art Fair and Exhibit to show the community the work of the members. The Fair was planned with the following purposes in mind:

(1) To allow parents and community members to view the creative projects made by the club members. (2) To give recognition to each participant in the summer art program by having them produce and display their creative works.



Front porch of club building is perfect for displaying paintings and craft work - totem poles at right, photograms at left.

### ART FAIR...

(3) To get a carnival atmosphere by having the exhibits and products displayed in a colorful booth arrangement.

(4) To allow the members to sell their creative projects for an even greater sense of accomplishment.

In order to achieve these purposes a great deal of planning and coordination was necessary. First, a purpose had to be determined for selling the products made by the members. This was arrived at by a staff consultation as to the item most needed in the art department. The unanimous decision reached was that our ceramic kiln was inadequate and dangerous to use, therefore all funds should be directed toward buying a new kiln. The next decision to be made was what items would be easiest and most economical to make, what would be most saleable, and what would keep the interest of the members in produc-



Lively-looking masks made with scrap on paper plate bases and painted are results of impromptu rainy-day project.

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Salesmanship plays important part in success of Art Fair. The boys have opportunity to sell as well as demonstrate art work.



Saleable item made by Photograph Club was a paperweight—a photogram under plastic cover mounted on base of heavy wood.



tion. The economy of the product was a very important point to consider, as the budget was limited and overhead had to be kept low. Mr. Samuel Wenet, Program Director at the Deborah Boys' Club, Mrs. Esther Sklarewitz and Miss Charlotte Labinger, Summer Play Club Directors, headed the Fair and planned the projects to be developed. The final decisions on these problems were made after the staff reviewed the creative arts and crafts projects which the members had worked on during the summer. All of the items - paper mache dolls, sculpture, leatherwork, paper plate candy dishes, coasters, cup holders, ring holders, photogram paper weights, wire sculptures, paper mache wall masks, leaf print napkins and spatter prints were made from scrap materials obtained from companies and individuals interested in contributing to the club. The use of these materials in creating projects kept the overhead to a bare minimum.

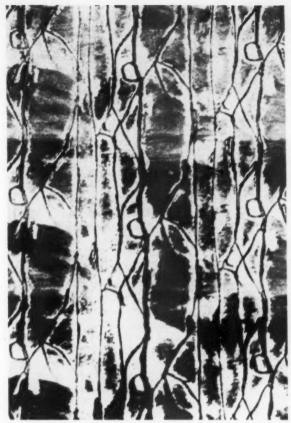
After the general planning was done, a date was set for the big affair. The total agency staff was then asked to invite their groups to participate by making articles to sell. The exhibits which were not intended for selling purposes were those items made by special interest groups in their regular activity period. These included drawing and paintings by individuals and murals by the Play Club groups.

The prospect of conducting and participating in the Art Fair attracted 120 members, some of whom had not actively participated in any of the activities in the club until this event was announced, only three weeks prior to the date set for the Fair.

The invitations were designed and silkscreened by hand in the Art Department, and were mailed to all of the Boards of Directors of the sponsoring organizations — the Deborah Woman's Club, Young Men's Jewish Council and the Deborah Boys' Club Parents Association.

For the three weeks prior to the event, each group met three times a week specifically to work on their projects. Signs were printed by the members and posters were designed, painted and displayed to tell of the coming event. A full publicity program was outlined to inform the newspapers and due to the uniqueness of the activity the newspapers, both locally and city-wide, responded by giving advance coverage as well as coverage of (continued on page 41)

Well-publicized Art Fair stirs up interest in club doings, assures that greater number of members will turn out now that they see what fun they can have.



Brayer wrapped with string prints this way for Doreen Yonts, age 9, Grade 5. When she finished her print, she said, "This print is prettier than the print in my skirt!"



Carolyn Occhipinti, age 10, Grade 5, made her print by moving string through combination of colors. She says, "The string bursts into flower when I drag it across the paper."

### WAYS OF PAINTING

### WITH A STRING AND BRAYER

### By DOROTHY S. BOWYER and ARLENE M. JENSON

Teachers of Art, Lincoln Elementary School, Denver, Colorado

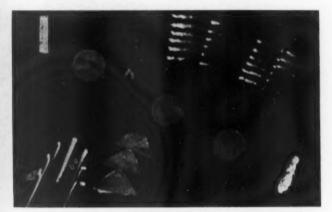
Water color and opaque (tempera or powder) paint are the media most used by elementary school children. The greater the number of uses they are introduced to, the more originality and creativity show in their work. Children who are secure in the feeling that the teacher is sympathetic toward their undertakings work with a concentration unhampered by adult misunderstanding.

A great variety of uses of paint presents an ever-increasing challenge to the uninhibited child. After some ways of using paint are shown to him, soon he sets about inventing additional ways of his own. Provide children with one-inch or half-inch bristle or enamel brushes for powder paint, and camel's hair brushes, number 7, 9, or 12, or 5/s-inch flat brushes for water color. We like paper that is never smaller than 12 by 18. The larger the better! With inexpensive newsprint there can be no worry about spoiling a sheet. Possibilities include bogus, bulktone, manila, alphatone, amafibre, white drawing, colored construction and kraft wrapping paper. Children do better work when allowed to choose the kind and size that fit the need.

If dry powder paint is used, try soup cans, milk car-



James Bateman, age 10, Grade 5, painted the Balanced Rock in the Garden of the Gods. Furry effect comes from outlining the water color with black before the paper dries



Sandra Lohr, age 9, Grade 5, painted with scraps on black paper. She grouped her geometric impressions, then put in streaked accents by dragging comb in spurts across paper.

tons or paper cups for mixing. Mix only a small amount of paint and water at a time as it spoils easily. A drop of oil of cloves or peppermint will help to keep the paint longer. A lot of colors are not necessary. With the aid of simple formulas the children soon learn to mix pink, magenta or gray as the need arises.

There is a great feeling of importance on the part of the child who has the recipe for pink in his little notebook, and who can mix enough for himself or the group with whom he works when necessary. The recipe may look something like this:

- l teaspoonful of red
- 6 teaspoonfuls of white
- 5 teaspoonfuls of water

Mix well and add more water if necessary to make the paint the consistency of thick cream.

Powder paint is more adaptable than any other media and is probably the most essential for elementary children in their painting experiences. Encourage them to let the brush wander over the paper, using colors they feel are needed. A brush mark on the paper may suggest a chipmunk, a duck, a boy on skis, or a little old man. Try leaving some of the paper showing, or try overlapping the colors. Painting on burlap gives a textured effect. For this children will want to paint with free brush strokes, or possibly they may like the sharp edges made with the use of a stencil. A combination of the two is pleasing. Yarn may be glued to parts of the composition for interest or emphasis.

Spatter and run! Have you tried that? A sheet of paper at least 18x24 inches, something tougher than

Tactile value of finger painting is compared by author to "wading in the mud and letting it swish between your toes." Judy DeBoer, age 10, Grade 5, says, "My finger painting makes me think of what it must look like at the bottom of the sea."

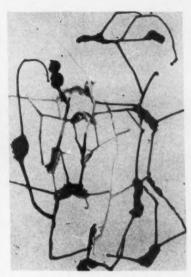




Scrap painting reminds Janet Holly, age 11, Grade 5, of the way mountains look when the snow begins to melt.



Fred Carlson, age 10, Grade 5, painted cavemen on burlap, added yarn for hair and loincloth on figure at left.



Roger Barnett, age 11, Grade 5, used "spatter and run" technique to produce what he calls a "wobbly duck".



of

Joan Stanley, age 10, Grade 5, likes to ride on Saturdays and thought of painting horses by friction technique.



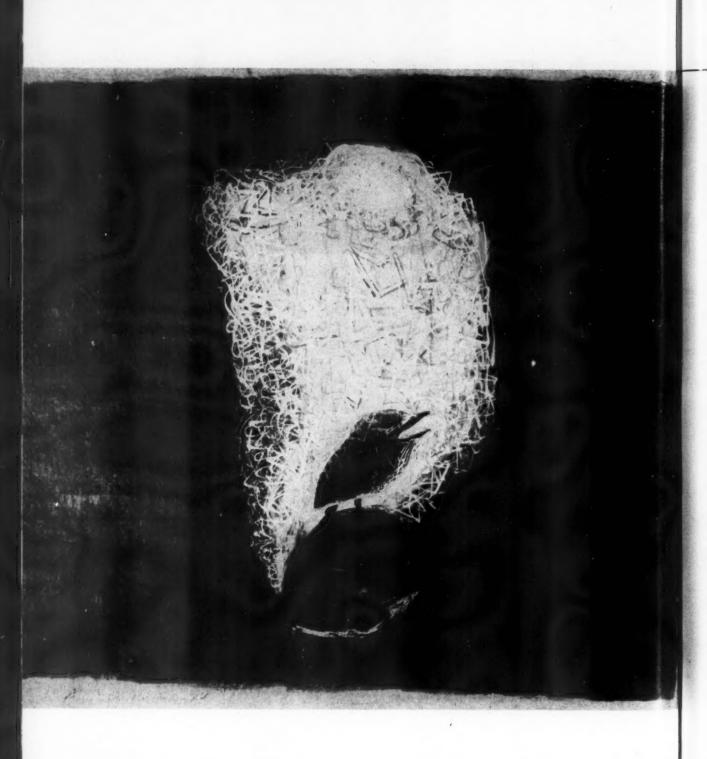
Gayla McRae, age 9, Grade 5, says that her string painting reminds her of storm clouds, approaching storm.



"Monster" looms from one crayon line filled in with crayon and dry sponge by Joan McIntosh, age 10, Grade 5.

newsprint, works out well for this technique. Spoonfuls or brushfuls of paint are placed on the paper, and when the paper is tipped to various angles, intriguing designs develop. Letting one color run over another produces beautiful marble effects. Interesting color patterns appear when the wet brush, held above the paper, is tapped on the forefinger of the left hand. The drops fall on the paper and suggest

all sorts of forms for the "spatter and run" pictures. Why not put the brushes aside and try painting with scraps of sponge? Sponge painting produces a dainty, spiritual type of painting, never as bold as brush painting. It affords another opportunity for the use of opaque paint. The whole picture may be made with sponge, or some other media may be used in combination with it — chalk, (continued on page 47)



In recent years a new group of painters on the west coast has made news in American art. One of the most distinguished of these is Morris Graves.

As a young man Graves made three visits to China where he studied the mystical meanings of Oriental art. Returning to his native Northwest he began creating paintings of the birds, fish and trees around him. He used shimmering, luminous lines and colors which suggested their spiritual life rather than their natural appearances. These paintings — along with a series of pictures of ancient Chinese ceremonial vessels — he called his "visions of the inner eye".

In 1933, at the age of 23, he won a top prize at the Seattle Art Museum. This was followed by a major showing of his work at the Museum of Modern Art in New York City where 45 of his paintings were sold.

Today Morris Graves lives and works in almost complete privacy. He is not interested in making his art a financial success. When not painting he devotes himself to his forest hideaway, potting strange plants which he finds in the woods and tending his flock of exotic fowl.

> Bird Singing in the Moonlight is reproduced through the courtesy of The Museum of Modern Art

THIRD OF A SERIES PART III - JUNIOR HIGH SCHOOL

By VELMA M. MILLER

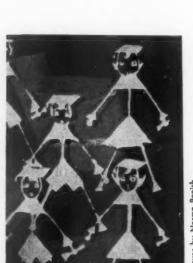
Supervisor of Art Chicago Public Schools

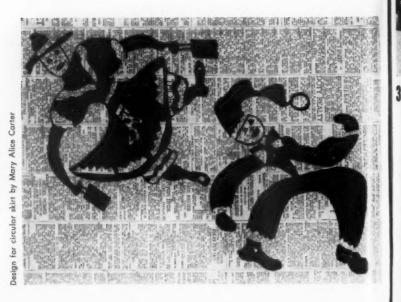
### eaking Water Tap" **Growing Up With** SILKSCREEN

in printing designs of two or more colors, this type of

stencil is preferred to the paper stencil. Preparing the Equipment, Tools, Media, and Materials The frame. A sturdy frame is essential for precision printing. Although commercially-made frames are desirable, they are not always available. Therefore, many Profilm is a lacquer film adhered to a backing sheet of students make their own from artists' canvas stretchers or from four strips of wood about 1 1/2 inches thick. heavy wax paper. When this film is applied to the Such frames hold their original square or rectangular screen it fuses with the fabric and remains intact when shapes when corners are securely joined with corruscreen-paint solvents are used to wash the screen after printing. Therefore, where printing must be done ingated fasteners. A standard frame is customarily fastened with two stationary hinges to a heavy plywood termittently or where a careful register is required as

When children reach junior high school age, they like to work in greater detail and eagerly engage in projects requiring manual skill. It is at this stage of their development that many of Chicago's boys and girls add the profilm method to their repertoire of screenprinting techniques.







Steve Predika checks the construction of his frame before applying silk. Bell Lacy is finishing his. Corrugated fasteners are used to join the corners.



2 Margaret Okayama staples fabric to frame. Sharlene Wrona is holding material taut.



Class evaluates inked designs to select those to be used for printing scarves. Students use colored paper, charcoal, ink or paint for planning designs.



4 Steve uses light pressure on knife to cut only film layer of profilm, not backing.

base cut large enough to extend at least one-half inch beyond the frame on all sides. Stationary hinges have removable pins and a screen can be separated from its base if necessary. Hinge clamps are often preferred to stationary hinges in that they can be removed with a twist of the screw and adjusted to screen and base combinations of various sizes. With this type of hinge it is possible for one base to serve many screens.

The squeegee. A squeegee especially made for screen printing gets the best results. Because of its bulky shape it is easily gripped with both hands, and its sturdy construction allows for the pressure needed in making a clear print. However, when substitutes must be made, a window squeegee or one made of cardboard, linoleum or wood may be used.

The screen. Silk organdy in varying degrees of fineness is used in making standard screens. This material can be purchased from screen-supply dealers by anyone who prefers to stretch his own screen. Cotton organdy is less fine and also less durable, but may be substituted



5 Adhering liquid must be applied carefully as excess will burn film, dissolve pattern.



Charlene slowly "peels off" paper backing. White lines show stencil was cut too deeply.



7 Richard Ficarra tilts screen and looks for flaws in stencil.

To repair them he touches up area with lacquer block-out.



8 With stencil raised on its hinges, "L"-shaped guide shows Barbara Baker where to place paper so that prints are alike.

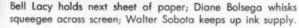
when one's budget does not allow for the purchase of silk. When textured effects are desired, coarser fabrics, such as scrim, tarleton and buckram provide variations. Ways of stretching a screen vary. Some persons prefer to begin by stapling one corner of the fabric to a corner of the frame, and to continue with the two adjoining sides, holding the material taut as it is being fastened.

This procedure is followed by grasping the corner of the fabric opposite the first, stretching it as taut as possible, and stapling it in place before fastening the two remaining sides. Others prefer to begin by fastening the centers of each side and continuing toward the corners. The greatest amount of stretching, in any case, must always be exerted when fastening the last two sides. A piece of pipe or broomstick held against the frame over which the material is forced will prevent cutting the fabric on the sharp edges of the frame and will also facilitate the stretching process. A well-stretched screen will have a drum-like resiliency. Staples placed diagonally in "X" formations will hold the silk securely without tearing it. If a less sturdy material











10 Diane, Bell and Walter discuss their test print. Their skill in assembly-line procedure makes good prints in short time.

than silk organdy is used, the edges should first be reinforced with cotton tape or muslin.

When the screen is stretched and securely fastened, gummed-paper tape (not masking tape) folded lengthwise to fit into the corners, is used to line the inside of the frame and the adjoining two inches of the fabric.

The tape is then waterproofed with one or two coats of shellac in order to prevent the paint from seeping through and onto the margin of the print. The shellac, painted on the fabric for about 1/4 inch all around

inside the tape, will further protect the edges of the print from paint seepage. By placing the frame in its upright position, and rotating it so each side can be painted as it becomes the base, shellac drips will be prevented from penetrating the screen area. Shellac is preferred as the waterproofing medium because neither the paint remover nor the profilm remover will affect it.

The profilm. Profilm, because it is a lacquer substance, deteriorates with age or from exposure to heat

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Shirt design by Godfrey Malcolm

11 Scarves printed with textile paints are sufficiently dry not to smudge but to be colorful must be air-dried for several weeks.





While Joyce Lerch stands by with clean newspaper
Anthony Cardacci dissolves paint with wash-up
liquid, forcing it out of screen onto papers below. With stencil itself is no longer needed, it
is removed the same way with lacquer solvent.

or air. It is advisable to purchase this material only as needed.

Stencil cutters. Various kinds of small knives are available for the cutting of profilm stencils. They should be kept razor-sharp for effective use.

Profilm adhering liquid and profilm remover. A special adhering liquid or lacquer solvent is used to slightly dissolve the profilm so that the stencil can be fused with the fabric. Profilm remover is used for dissolving and removing the stencil from the screen. Although the removing liquid dissolves the profilm, it is not recommended for adhering the film to the screen.

Lacquer solution. A lacquer solution is used as a

"touch up" medium to repair any flaws which might occur in the stencil.

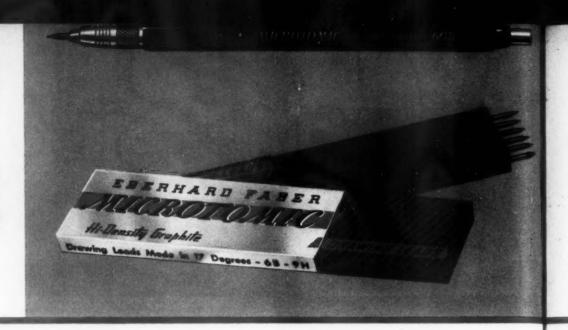
Silkscreen paint, extenders, bases and paint removers. Screen-printing paints come in many blends and colors, oil soluble and water-soluble. Special textile colors are recommended for printing on cloth. Extenders and bases are made to accompany each type of paint. Because of the many varieties and brands manufactured, information regarding the mixing of these items should be obtained from the dealer who supplies the paints used.

Old newspapers and rags. Soft rags are needed in applying the profilm to the screen and also in cleaning the screen. Newspapers are used to absorb the paint as it is being dissolved. (continued on page 48)



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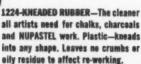


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Plaster that is liquid and poured into a mold is an obedient servant to the sculptor and a willing hand-maiden to other sculptural media. But plaster that is mixed in a heavy solution and built up directly with the spatula by the careful hand of a craftsman is a proud and independent partner in the artist's expression. The particular advantages of building sculpture directly in plaster are especially suitable for students in senior or junior high school. Plaster is inexpensive (in 100-pound bags), readily available, simple to prepare, and comparatively durable. It has certain unique characteristics, because of the way it solidifies from a liquid state, that cannot be achieved with any other medium.

Plaster of Paris is so-called because the earth around Paris, France, contains large amounts of gypsum from which the plaster is made. The gypsum is heated until it loses about 75 per cent of its water and changes to what we know as plaster of Paris. Actually the setting process of plaster is more or less a return to its original composition, gypsum.

Advantages of this medium become immediately apparent as preliminary sketches are prepared. Unlike

# PLASTER PROVES ITSELF

Unique and practical for student work, plaster, when directly modeled, becomes proud partner of other sculptural media.

By IRVING BERG

Pershing High School, Detroit, Mich.

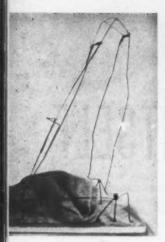
Tenth-grader David's powerful sculpture imprisons the spirit of excruciating human anguish.



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Armature of coat-hanger wire with joinings of lighter wire is nailed or screwed to base. Wrapping wire with plaster-soaked burlap strips gives it rigidity and bulk.



Plaster presents the rare opportunity for student to sculpture in heroic proportions.



Plaster sculpture makes use of extended and exposed forms that would be impossible in armatures to be used with clay.

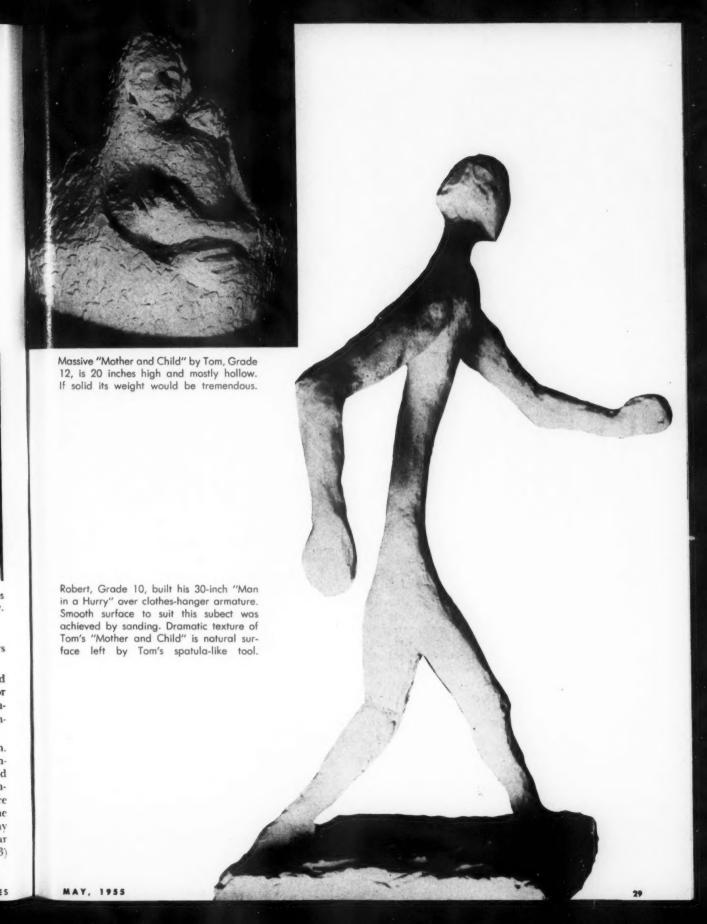
clay which shrinks as it hardens and would crack if an armature were used, plaster has a tendency to expand slightly and is perfect for building over an armature. As a result it is possible to make use of extended and exposed forms which would be impossible in clay.

Although there is considerable freedom in building up the piece and ample opportunity for growth and change from the original sketch, it is advisable to plan the armature carefully so that parts of it will not interfere or poke out of the sculpture. The armature can be made from any available material that is fairly stiff and can be shaped and joined in some way like wood and wire. The armature can be attached to a wooden base with nails or screws. If the armature is attached with screws from the bottom of

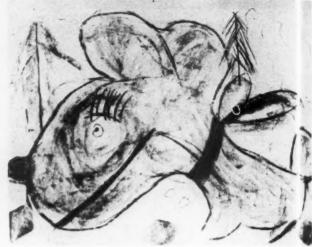
the base, it will be possible later to remove the screws and free the sculpture from the base.

Since the plaster will not have to be expensively fired in a kiln like clay, or carved out of heavy stone or log, size is no barrier. This presents the rare opportunity, especially for the student sculptor, to express himself in heroic proportions.

Study the bare armature for design and construction. Although it will be covered and at this stage is completely abstract, the armature is the basic design and must be as a piece of sculpture in itself. (It is not uncommon to find a student expressing himself more completely and naturally in the armature than in the finished sculpture.) Reinforce any wires that may carry excess weight or joints which may have to bear strain. (continued on page 43)







### By G. JOSEPH MOODY

Los Alamos County Schools, Los Alamos, N. Mex.

### And Hunt... Art Teacher and Elementary Art Supervisor

If ideas begin to lag and art class becomes routine for your fifth graders, try scribble drawing. Keep the Freudians away and accept the strange, unearthly, illogical creatures that result - just for fun!

To begin the teacher demonstrated a light charcoal line on a large sheet. The line wandered around the paper, near the edges, back to the center, crossing and recrossing itself, to tie the whole surface together. Children volunteered to point out the hidden picture they saw in the scribble. One saw an overshoe, a fried egg and a light bulb together. However, in this case, most of the children saw some kind of animal so it was finished in that way. Collections of unrelated objects were too disconnected to offer possibilities for a whole "picture".

The children began their own pictures on 18 x 24 newsprint with broken pieces of pressed charcoal. Children helped each other look for beginnings in the wandering lines, turning the sheets upside down and sideways.

If the maze of lines became too complex, a new line was made on the reverse of the paper. If the lines were too sparse to suggest anything, a few more were added, and we searched again. Doug said, "We just made a scribble and made the best of it.'

Lively arguments took place as to which of several alternatives were better to develop. Mary Jo's picture metamorphosed, ending up finally as a girl. She said, "I thought it was going to be a bunny, but Carol said it didn't look like a bunny."

Usually, children had to add several small details as Douglas did with his dog, "I put the hind leg on him after I saw it was going to be a dog."

Some students, like Danny, had only to modify a few things that they found ready-made. "When I decided it was going to be a goat, I colored in his milk bag and filled in his tail. The beard was there all the time but I just sharpened it up."

John had an intellectual theory for the origin of his 'Jupiterean", "I figured the five pieces of hair meant that it came from the planet fifth from the sun, and I think that's Jupiter."

Despite the fact that the drawings were completely spontaneous, they had a great deal of variety and were often more expressive of individuals than "intentional" pictures. •









(1) Danny Helm, age 11, Grade 5, finds "Hungarian goat". (2) Of this whimsical picture, Douglas Miller, age 10, Grade 5, says. "Just a dog. No particular dog, no particular place." (3) Dinosaur by Ricky Armijo<sub>4</sub> age 10, Grade 5, had toofriendly eyes until Ricky "changed him to look mad". (4) Lines in delicately shaded scribble by Lynn Meyers, age 10, Grade 5, dictate awkward stance. (5) Visitor from outer space stands out for precision, clarity and masterful use of picture surface. It is by Johl Goldstein, age 10, Grade 5. (6) Drawing by Mary Jo Hendrickson, age 10, Grade 5, started as bunny but changed into girl when classmate said it didn't look like bunny.





### JUNIOR ART GALLERY



I started my picture with a scribble line, not knowing what it would turn out to be. I drew all over the paper then I laid my chalk down and looked for a picture.

I could see an insect-like creature from the moon and all I had to do was add claws, feet, feelers and part of the mouth and eye, then color the picture.

I like to do scribble pictures because of the suspense in not knowing what it is going to turn out to be. I also like to watch clouds in the sky and make pictures of them.

James Craft

James Craft Age 9, Grade 4 Mountain School Los Alamos, New Mexico

# Let's Go Outside!

### By ROBERT KAUPELIS

Supervisor of Art Board of Educational Services Huntington, N. Y.

Take them outdoors to sketch—and remember each is an individual with vision and mind of his own.



Simple change of scene and atmosphere of freedom help children evaluate their work in a new light.



Fifth-graders discover the meaning of "interesting" lines when they draw with toothpicks, matches or small twigs dipped in India ink, or work on paper that has been dipped in water.

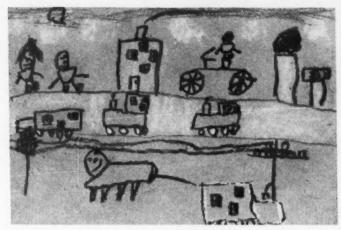
First-graders like to sketch with soft white chalk and large black crayon on bogus paper. They may back their sketches with cardboard or simply kneel on grass with paper on the sidewalk.



Outdoor sketching is a satisfying and stimulating experience for children of all ages and they never seem to tire of it. Many teachers claim they have difficulty motivating an art activity. As a result their classes participate in a very minimum of limited, directed, narrow experiences. Yet simple motivating forces often arouse more interest and enthusiasm than the most carefully planned, extensive projects.

Outdoor sketching requires a minimum and often the most common of materials. Pencil and paper is used extensively throughout the country. Large, very black primary pencils are most satisfactory if this medium is chosen.

Though paper and pencil will accomplish the purpose they are not as stimulating as certain other materials that are readily available. A toothpick, match or small twig dipped in ink gives a unique and varying line quality when compared to a pen. A further variation is to have a bucket of water into which the paper is dipped before applying the ink. Colored chalk lends itself to outdoor work since colors can be built up very quickly. If the paper is moistened with a wet sponge the chalk flows onto the paper almost like paint. Occasionally we try to do a whole picture using only the side of the chalk. This helps the children to see objects as solid forms rather than just lines. Charcoal also lends itself to very rapid work, but I have found that children seldom choose this material in preference to others. Transparent water color, often passed over by teachers because it seems to involve so many materials, can be simplified for outdoor work by passing out the water color boxes, paper and water pans before going out. Water pans can be filled outside from a #10 can of water. Our tavorite sketching materials, however, are soft white chalk, large black kindergarten crayons and gray bogus paper. For a working surface we use large



Triple base line in first-grader's sketch shows he's getting glimmer of perspective as he tries to fill page with variety of activities.



Outdoors children who have previously drawn only one-sided views of buildings very naturally discover and draw two sides in proportion.





Ralph, Grade 2, gets basic characteristics of church but goes back to schematic concept for background buildings.



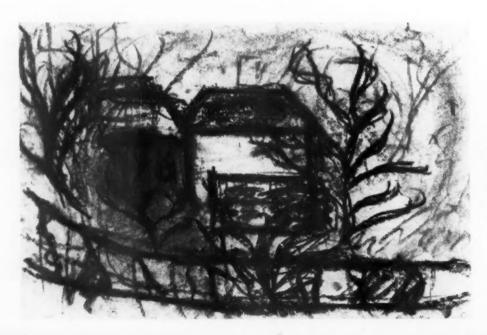
Fifth-grader rearranges objects he observes in nature to suit himself. Each child puts his own idea in his picture.



Encouraged to make it his own picture, fourth-grader gets abstract geometric quality in chalk sketch of storefronts.

pieces of cardboard or, very often, the children simply put their paper on the sidewalk and kneel down to work.

A great deal of learning takes place on these sketching trips that helps the children in dealing with their own completely imaginative, creative expressions. In the classroom perspective may seem like a cold, formal exercise. Outdoors children get a "feeling" for perspective naturally. Children who have previously drawn only one-sided views of buildings will suddenly discover and draw two sides very naturally. Buildings suddenly take on form through shading and objects start to cast shadows. The base line begins to disappear and over
(continued on page 46)



Colored chalk lends itself to outdoor work since colors can be built up rapidly. Nature's changing aspect is subject of eighthgrader's chalk sketch.



As last tree is tacked in place, pride and satisfaction spread through class. "The mural we made together belongs to all of us."

# TOO YOUNG TO MAKE A MURAL?

Of course not! Kindergarten mural grows spontaneously, needs no elaborate special committees or formal advance planning.

By F. LOUIS HOOVER



It began when the children saw Roxann's book about Bonnie Bess, the weathervane horse turning round and round on the farmer's barn. They asked if they could visit a real farm.

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Picture books are all right but it's more fun to climb a fence and see for yourself the big barns and live animals. This simple, reallife experience is best possible motivation for creative activity.



Here is a never-to-be-forgotten experience for kindergartners: real horse that neighs and nibbles weeds from your fingers! He makes picture books seem pretty dull.



In the exciting poultry yard children chatter as they watch the hens and roosters wandering around. How come the chicken house needs windows and a great big door?



Back at school the children choose colored papers and with no preliminary drawing cut out trees, barns, animals and fences like images they remember from trip to the farm.



Empty bulletin board invites children to display cutouts. Together they can make a big picture of a farm for whole room. Each decides where he wants to put his contribution.

A mural can be the spontaneous outgrowth of an exciting adventure like this trip to a farm — or it might be a visit to a fire department, the police station, a bakery or even a grocery store.

Clear off the bulletin board, get out the colored construction paper, scissors, paste and thumbtacks. The children will do the rest when they learn they can fill up the space with their own ideas.

A mural project gives them not only the opportunity for original thinking but for learning to help each other share materials and find pleasure and satisfaction in something they have made together. •

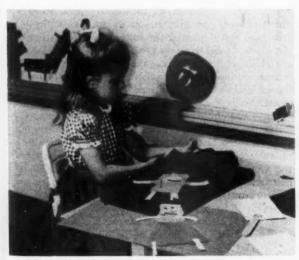


7 "Mural" is a new word that represents an exciting idea.

The youngsters understand it means an activity in which they work together to make a picture they can all enjoy.



When each child has made at least one part and attached it to wall, it's time to talk about new venture. "What did you see on the farm which is not yet in the picture?"



Class suggests many ideas, finds the mural needs people, birds and flowers. Lynda gets busy on people, cutting out and pasting parts together, then adding them to picture.



How to deal with the mess? Wastebasket brigade picks up scraps, borrows broom to sweep the floor and sponges off sticky spots. After all, "it's our mural and our mess!"

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nole

# BOOKS OF INTEREST and AUDIO-VISUAL GUIDE

IVAN E. JOHNSON

GROWTH OF ART IN THE AMERICAN SCHOOLS, Frederick M. Logan. Harper & Brothers, Publishers, 49 East 33rd Street, New York 16, N. Y., 1955, \$3.50.

Art education as we know it today has become an area of considerable specialization. It has generally well-accepted purposes; it draws upon a rich field of experimentation and research. In its earlier years art in the school was often an offshoot of the practices of the professional art school or a by-product of some educational innovation. If our knowledge of the history of art education has been vague and has depended on loosely established data, it has been due to the lack of a complete or continuous survey of the developments that led to the art education we know today. Frederick M. Logan has written a survey of art education for the past 100 years, Growth of Art in American Schools, which fits together the jig-saw pattern of developments and gives us the most complete survey of art education to date.

Art in the school, Mr. Logan suggests, did not evolve from one source alone. The early art academy, the strong desire for a cultural tradition and a rising industrial society had their effect. The author reveals the inclusion of art in the early proposals for a national system of education by Thomas Jefferson and others. Perhaps one of the most interesting accounts given by Mr. Logan is that of Amos Bronson Alcott. Mr. Alcott operated several experimental schools in Massachusetts in the 1830's. His assistant, Elizabeth Peabody, recorded in detail many of the practices Alcott developed. He provided slates and similar devices for teaching drawing. He believed it could not be started too early. He encouraged small children to make large drawings and observed that his pupils gained more from drawing directly from nature than from a copy book.

In the chapter titled "Progressive Education" Mr. Logan groups most of the developments of the 1920's and 1930's. In this period he discusses the establishment of the Museum of Modern Art, the government-sponsored art projects, the Owatonna Project, the Bauhaus movement and the Eight Year Study as the most significant influences. Mr. Logan considers such men as Arthur Wesley Dow, Henry Turner Bailey, John Dewey, Gyorgy Kepes, Viktor Lowenfield, Herbert Read, Edwin Ziegfeld and Victor D'Amico as having had the greatest influence as individuals.

In reporting the art education scene today Mr.

Logan observes a need for reevaluation by artists, educators and society as a whole to determine the role of the arts. He states: "To accomplish the integrating acts which American and world society needs will require men and women who have learned to search the arts for wisdom: the wisdom of knowing themselves and their environment, and the wisdom of probing beyond the superficial in art and life."

Growth of Art in American Schools lacks a continuity in its writing. It often wanders afield and becomes personal. But it brings together a wide assortment of information and forms a valuable picture of the development of art education.

ART UNDER A DICTATORSHIP by Hellmut Lehmann-Haupt, Oxford University Press, 114 Fifth Avenue, New York 11, N.Y., 1954, \$5.50.

Art of the 20th Century sensitively reflects the social and political environment in which it is created. A greater richness and maturity are attributed to the art that thrives in a free world. Although we have readily assumed art suffered under the Nazis and still suffers under the Communists, we have tended to be a little vague as to the exact way and degree totalitarianism has had its effect. Hellmut Lehmann-Haupt, in his Art Under a Dictatorship, builds a strong case against the authoritarian control of the arts in Nazi Germany and Soviet controlled states. Regimentation of the arts, he shows us, has stifled creativity and destroyed the integrity of the artist. Art Under A Dictatorship reveals the way in which the Nazis and subsequently the Communists transformed art into sterile, repulsive propaganda. With the exception of the crafts, no art form was immune. Perhaps the most significant thing was the subtlety and insidiousness with which this transformation was carried out. The people, because they failed to attach any importance to the manipulation of the arts in the early stages, became the victims. For the skeptic who says "art is indestructable, impervious to political change," Lehmann-Haupt has supplied some documentary evidence to show that art cannot escape. There are only a few instances when the author seems to have overdrawn his illustrations.

Dr. Lehmann-Haupt, educated in Germany and a citizen of the U.S. since 1929, is a well-known authority on publications and graphic arts. The

1

material for Art Under A Dictatorship was collected over a period of many years and under the sponsorship of the Rockefeller Foundation. During the author's tour of duty with the Monuments, Fine Arts, and Archives Section of the U. S. Military Government in Germany, the groundwork for the book was developed.

Architecture, the graphic arts, sculpture, painting and archaeology reflected totalitarian goals and control the most. According to Dr. Lehmann-Haupt, crafts and decorative arts were relatively unaffected. The art of Nazi Germany and of Communist Russia have one predominant characteristic in common: the use of graphic realism for propaganda purposes. The totalitarian state demands the social integration of the artist. It exercises complete control over every form of artistic activity-alike over creation, education and appreciation.

So significant was the effect of Nazism on art education, Dr. Lehmann-Haupt gives considerable attention to it. It should be pointed out that the author's knowledge of art education is admirable.

As though to jolt us out of our complacency, Dr. Lehmann-Haupt concludes his book underscoring the challenge to Democracy. He compares a number of recent attacks in the U.S. on contemporary art with early incidents in the rise of Nazism and Communism. For example, it is an eye-opener to compare the 1952 attack of the National Sculpture Society on the Metropolitan Museum's exhibition of contemporary sculpture with the statements of policy published in the Soviet's VOKS Bulletin. It suggests we can betray our freedom by indifference to those reactionary elements seeking to block experimentation and continued explorations in new directions in the arts in this country. America's art, Dr. Lehmann-Haupt emphasizes, must reflect the freedom we enjoy for it sets an example for the free world. .

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### Art Fair

(continued from page 16)

the activity itself. The day before the Fair, "sandwich men" roamed the neighborhood informing neighbors in the community of the event and inviting them to attend.

The whole plan was to conduct the Fair and Exhibit outside of the building on the front porch and adjoining sidewalks, with the provision that if it rained, it would move indoors to the club gymnasium.

The big day arrived and Chicago was hit by one of the biggest summer storms in its history, but by 2:00 P.M., an hour before the scheduled opening, the sky cleared and the task of setting up started.

An outsider watching the activities between 2:00 P.M. and 3:00 P.M. would have exclaimed that it was "chaos", but after looking a little closer, would have realized that it was organized "chaos".

At 3:00 P.M. everything was in order — the cooking classes had their booth ready to sell cookies, hot dogs and "cokes". The artists and craftsmen were ready to demonstrate the process involved in creating their products, and to sell their wares, and club photographers were busy snapping pictures.

For three hours the Fair continued, with over 400 parents, neighbors, members of the Boards of Directors, boy and girl club members, and interested persons just walking by – viewing, buying, and marveling at the work which the children were displaying.

The Fair proved successful, the children had an enjoyable time and were proud to show their work. The adults saw not only the work produced by these eight-to twelveyear-olds, but also were swept up by the enthusiasm and salesmanship of the youth to the tune of spending over \$100 to help the club buy its ceramic kiln. Probably the happiest were the staff members who had finally found a constructive way to display the arts and craft work of the members to an enthusiastic and receptive audience. •



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# PROFESSIONALLY SPEAKING...

### By DERWIN W. EDWARDS

#### INTERNATIONAL EDUCATION

Foreign scholarship and fellowship exchange is from four to five times as great now as it was during the 1930's according to a recent release from the Institute of International Education. In 1953 passports were issued to 418,170 Americans of whom 22,137 gave education as a reason for travel. Summer sailings sponsored by the Council on Student Travel in 1954 totaled 2,637 eastbound and 5,139 westbound. Students came from colleges in 47 states and 30 foreign countries. The NEA Division of Travel Service last year expanded its program of teacher travel to include education tours to most sections of the U.S., Hawaii and Alaska as well as 31 foreign countries.

#### FINANCIAL AID

The Standard Oil Company of New Jersey has announced a new program of aid to undergraduate education involving total contributions of \$450,000 to 138 privately supported colleges and universities. The awards were made as unrestricted gifts to operating funds, the only condition being that the gift be used for undergraduate education.

For the academic year 1955-56, 150 faculty fellowships are being offered by the Fund for the Advancement of Education of the Ford Foundation to strengthen college teaching in the liberal arts and to stimulate widespread consideration of the purposes, means, and ends of a liberal education. Each fellowship provides a grant approximately equivalent to the salary of the recipient at the time of application plus certain expenses. Candidates should be between the ages of 30 and 45. Application forms may be obtained from the Fund, 655 Madison Avenue, New York City.

#### **GOING TO EUROPE?**

Illinois Wesleyan University of Bloomington, Illinois, has scheduled a summer European tour especially for students and teachers who are interested in painting, sculpture and architecture. The tour differs from most European tours in that more time is spent in such art centers as Paris, London, Venice, Florence and Rome. Most of the art galleries and museums in those cities are included in the itinerary. For those who want it, Illinois Wesleyan offers two or four semester hours of undergraduate credit at the summer tuition rate

of \$15.00 per semester hour. All tour members, whether taking the tour for credit or not, are welcome to the lectures and discussions led by the tour director. For information pamphlet including cost of the tour, write to Professor Rupert Kilgore, Director of the School of Art, Dept. JA, Illinois Wesleyan University, Bloomington, Illinois.

The Department of Art at the University of Minnesota is offering a Summer Travel Course in European Art for which students may get five credits. The course will introduce them to some of the great monuments of Western art, ranging from antiquity to the present. It will consist of a series of lectures, guided visits and discussions held at important cultural centers, museums, castles and churches. Previous art historical training is not a prerequisite. Instruction will be adjusted so far as possible to the individual interests and capabilities of participants. Requests for application forms, itineraries and further information should be sent to Prof. Lorenz Eitner, Department of Art, University of Minnesota, Minneapolis 14, Minn.

#### FOREIGN OPERATIONS ADMINISTRATION

The foreign operations administration will spend 30 million dollars this year helping 33 foreign countries establish teacher-training schools and other projects to raise the level of education. Foreign Aid Chief Harold Stassen has named Dr. Benjamin C. Willis, superintendent of Chicago schools, Dr. William G. Carr, executive secretary of the National Education Association, Dr. John A. Hannah, president of Michigan State College, Dr. Harry Dexter Kitson, vocational guidance consultant of Mishawaka, Indiana, Hugh Masters, professor of education, University of Georgia, Dr. Lewis A. Wilson, New York State Commissioner of Education, and Dr. Herman B. Wells, president of Indiana University, as his advisors on foreign aid education projects.

Stassen now employs 250 staffers overseas in his aid-to-education programs. In addition, American colleges and universities with FOA contracts have 260 representatives working overseas on FOA projects. In Washington, 11 persons work on the FOA education program. FOA currently has 61 contracts with 43 American colleges and universities involving the use of their education facilities to train foreign teachers, or to send their faculty members overseas on FOA programs. •

## **Plaster**

(continued from page 28)

To add rigidity, strength and bulk to the armature and to provide a base for the plaster to stick to, the entire armature must be wrapped with strips cut from burlap or other similar coarse material that has been soaked in a plaster solution.

Although modeling with plaster is a very neat and controllable process, it may be wise at this preliminary stage to spread newspapers on the floor under the armature.

The plaster is mixed in any shallow bowl or large tin can. Fill the bowl half full with water and slowly sift the plaster into it, distributing the flow over the surface of the water. If this process is done gently, the plaster will be visible as it begins to pile up toward the surface. When it can be seen crowding the surface of the water, mix it by dipping one of the burlap strips and agitating it only enough to distribute the plaster. After the burlap strip is completely saturated draw the strip between the thumb and fore finger to remove excess plaster. Carefully bandage it around the armature. Preliminary practice with a dry burlap strip will insure neat work.

After the first mixing try not to agitate the plaster, as this will weaken the final product. Repeat the soaking and bandaging with individual strips of burlap until the armature is covered. By connecting parts of the armature with larger strips of soaked burlap, it is possible to leave large parts of the figure hollow. When the plaster hardens into the coarse texture of the burlap, the strength of the plaster is reinforced. After each mixture of plaster is used, wash the bowl before the old plaster hardens.

Although there are special tools in various shapes and sizes sold by sculpture houses for the process of filling out and building up the form, any spatula-type tool will work. Even an old kitchen knife will do to transfer the piles of semi-stiff plaster to the armature. The plaster to be used for build-

ing up the sculpture needs special attention. Instead of stopping when the plaster begins to appear at the surface of the water, as with the plaster used to soak the burlap, continue sifting the plaster until islands of dry plaster actually appear on top of the surface. Then with a minimum of agitation use the parts of the plaster that are already semi-stiff - about the consistency of heavy whipping cream. If the plaster is not agitated it will set slowly. Gently sweep the tool through the plaster lifting out the semi-stiff plaster, giving the softer plaster more time to set. Discourage students from using plaster of the wrong consistency. If the plaster is too liquid it cannot be controlled, and if it is too stiff it will not stick.

While the plaster is still soft, shape it with gentle pressure. Take advantage of uneven edges on the surface of the hard plaster to transfer the plaster from the tool to the sculpture. Neatly scrape and mold the soft plaster over protruding edges which are easy to stick to. In order to accomplish this the spatula must be kept clean so it will slide evenly away from the fresh plaster leaving a smooth finished surface on the sculpture. With a little practice the plaster will behave amazingly well, and the student can easily master the technique of modeling it.

If a rubber container (like half of a large rubber ball) is used to mix the plaster in, it will simplify the cleaning up process, even if the plaster hardens. Merely crushing the ball will force the plaster to chip away.

Another advantage of working with plaster is that the unfinished piece can be put aside for any period of time without any special care. When starting back to work on the figure, wet it to prevent the old plaster from absorbing water too quickly from the fresh plaster. If the unused plaster is to be stored, seal the container well and put it in a dry place.

Plaster can be cut into and carved very much like soft stone. If only minor changes are necessary there is a special plaster rasp which is designed (continued on page 46) Frog Hollow Weaving Studio
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# SHOP TALK

#### **AMACO SUMMER WORKSHOPS**

Seven AMACO workshops — four in ceramics and three in metal enameling — have been announced for the summer of 1955. Since 1950 the American Art Clay Company, in conjunction with the John Herron Art School of Indianapolis, has held a series of two-week workshops in ceramics and these are to be continued. This year for the first time, three one-week workshops have been added for metal enameling exclusively.

In ceramics general courses are conducted for beginners and individual instruction is available to both beginners and advanced students. Two semester hours of graduate or undergraduate credit are offered.

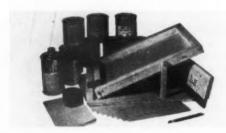
The purpose of the concentrated metal enameling workshops is to prepare the individual to organize courses and teach metal enameling. Instruction is planned primarily for beginners and one semester of undergraduate credit is earned.

Lectures, demonstrations and films supplement individual and classroom instruction. The teaching staff is comprised of ceramic specialists from the regular staff of the American Art Clay Company.

The AMACO summer workshops are open to instructors in colleges, public and private schools and to occupational therapists. Since the ceramic and metal enameling workshops are not held at the same time, registrations are accepted for more than one workshop. For complete details write American Art Clay Company, Ceramics, Dept. JA, Indianapolis 24, Ind.

#### **NEW SILK SCREEN UNIT**

A new KS Silk Screen Unit is made especially for school use. It will print up to 10 x 16-inch size.



All high quality material for silkscreen printing is supplied: a sturdy frame on an adjustable hinge block mounted on a heavy base, imported silk stretched to the frame, professional squeegee, lacquer film, film cutting knife, film adherer and solvent, and blockout screen filler. A complete instruction book is also included. In addition there are six quarts of water soluble colors, excellent for school use in that the screen may be cleaned with water when printing is finished. No toxic cleaner is needed and there is no fire hazard. Replacement supplies may be obtained and colors are available in smaller quantities so that expenditures can be held to class size. The unit is manufactured by KS Supply Company, Dept. JA, 4975 N. Santa Monica Blvd., Milwaukee 17, Wis. Write for your price list today.

#### PRINT CATALOG

OESTREICHER'S, America's oldest and largest print house specializing in fine full-color reproductions, has announced completion of its newest and most comprehensive catalog. The OESTREICHER catalog contains over 4700 listings and more than 500 pictures. The fine reproductions illustrated in this catalog cover the works of old masters as well as the moderns. Included are religious and historical subjects, landscapes, portraits and many other classifications suitable for public school use. Sent postpaid for \$1.00 from OESTREICHER'S, Dept. JA, 1208 Sixth Avenue, New York 36, N. Y.

#### YARN

For both weaving and stitchery, don't forget CONTESSA YARNS. This firm has a wide variety of threads and yarns in cotton, nylon, silk, rayon and linen. They welcome small orders from schools and are eager to send you samples and price lists. So mention *Junior Arts* when you write CONTESSA YARNS, P. O. Box 336, Dept. JA, Ridgefield, Conn.

#### CALENDAR CARDS

The American Crayon Company writes that they still have a limited supply of the delightful religious calendar cards which they printed at Christmas time. If you would like several of these as examples of screen printing, drop a line to THE AMERICAN CRAYON COMPANY, Dept. JA, Sandusky, Ohio. •

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# NE-STOP SHOPPING

### Free and Inexpensive Teaching Aids

Below are listed free and inexpensive booklets, catalogs, and samples offered in the advertising and Shop Talk columns of this issue. To obtain free materials, simply fill in the coupons on this page, one coupon for each item you desire. Starred (\*) offers require a small payment and requests for these items must be sent direct to the advertiser. Send all coupons to:

READER SERVICE, JUNIOR ARTS & ACTIVITIES, 542 N. DEARBORN ST., CHICAGO 10, ILL.

#### BLOCKPRINTING

Instruction pamphlets on blockprinting as well as latest catalog. C. Howard Hunt Pen Co., Dept. JA, Camden, N. J. See Shop Talk. No. 482.

#### BRUSHES

Dong Kingman Reprint. M. Grumbacher, Inc. 484 W. 34th St., New York 1, N. Y. Adv. on page 43. No. 416.

#### CRAFT SUPPLIES

\*Catalog. Send 25 cents to Dearborn Leather
Co., Dept. A-12, 8625 Linwood Ave., Detroit 6, Mich. Adv. on page 43.

List of Supplies. Dearborn Leather Co., Dept. A-12, 8625 Linnwood Ave., Detroit 6, Mich. Adv. on page 43. No. 405.

Catalog. Favor, Ruhl & Co., Inc., 425 S. Wabash Ave., Chicago 5, III. Adv. on page 41. No. 445.

28 Page catalog. X-acto, Inc., 48-91 Van Dam St., Long Island City 1, N. Y. Adv. on page 47. No. 422.

Build Model Airplanes — send 10 cents for 32 page booklet "Building Your First Flying Models." Full size plans and instructions for 4 models plus articles and helpful hints. X-acto, Inc., 48-91 Van Dam St., Long Island City 1, N. Y. Adv. on page 47.

"Leathercraft". LeisureCrafts, 528 S. Spring St., Los Angeles 13, Calif. Adv. on page 48. No. 473.

"Arts and Crafts". LeisureCrafts, 528 5.
Spring St., Los Angeles 13, Calif. Adv. on page 48. No. 474.

NEW Indian Craft Bulletin. LeisureCrafts, 528 S. Spring St., Los Angeles 13, Calif. Adv. on page 48. No. 475.

Samples and price lists. Contessa Yarns, P.O. Box 336, Dept. JA, Ridgefield, Conn. See Shop Talk. No. 481.

#### LEATHER

Catalog. New 1955 Catalogue of Leathers and Leathercraft Supplies. Catalogue No. 100. S. & S. Leather Co., Colchester 4, Conn. Adv. on page 47. No. 465.

#### MATS

Folder and prices. Ivan Rosequist, 18 S. Convent St., Tucson, Ariz. Adv. on page 41.

No. 434.

#### MUSIC

1954 E.M.B. Guide. Educational Music Bureau, Inc., 30 F. Adams St., Chicago 3, III. Adv. on page 46. No. 415.

#### PAINTS AND CRAYONS

Booklet full of new experiences with Nu Media. Dept. JA, Wilson Arts & Crafts, Faribault, Minn. Adv. on page 48. No. 476.

"How To Use Alphacolor Chalk Pestels And Char-kole" Manual AJ-12. Weber Costello Co., Chicago Heights, III. Adv. on page 48. No. 477.

Craftint School Art Materials Price List. The Craftint Mfg. Co., 1615 Collamer Ave., Cleveland 10, Ohio. Adv. on page 5. No. 472.

Latest Crayonex Idea Sheets. Dept. JA-34, The American Crayon Co., Sandusky, Ohio. Adv. on back cover. No. 483.

Folder showing how to decorate with New Improved AMAZART Colors. Dept. JA-55, Binney & Smith Inc., 380 Madison Ave., New York 17, N. Y. Adv. on page 51. No. 484.

#### SILK SCREEN PRINTING

Price list. KS Supply Co., Dept. JA, 4975 N. Santa Monica Blvd., Milwaukee 17, Wis. See Shop Talk. No. 480.

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Write for your copy of the big, new 1954 E.M.B. GUIDE. It is the most complete listing of school music materials of all publishers available.



### **Plaster**

(continued from page 43)

with escape holes for excess plaster which would otherwise accumulate and soon render an ordinary rasp useless. For major changes, stone chisels or old wood chisels can be used to cut into the plaster. Wetting the plaster will make it easier to chip but do not wet it for rasping. It is even possible to break an arm, a leg, or even a neck on the sculpture-armature and all-in order to change it to a more desirable position and then replaster. If the break is in a weight bearing position, bandage the area with plaster soaked burlap before modeling.

In finishing the piece the possibilities of textural effects on the surface of the plaster are practically unlimited. The whole thing may be left with the original tool marks, and interesting patterns of the fresh plaster drying in natural shapes. By now the experienced student can experiment with the plaster at different stages of hardness and with varying pressure of the spatula to achieve unusual surface pattern. The plaster rasp leaves an interesting and sometimes useful texture. Parts of the figure can be rasped and sanded to a smooth finish. The main thing is that the texture must contribute to the total effect of the design and its emotional quality.

Color can be introduced into the white plaster in different ways. The greatest penetration is achieved by mixing dry powder paint with the dry plaster. Add the dry paint to the dry plaster and stir. Test the color by mixing a small quantity of the colored plaster with water. Be sure to mix a large enough batch of dry colored plaster to insure a uniform color for the whole piece. Another method is to color the piece after the modeling is finished. Any color can be painted on the figure as a base color. A thin water-soluble paint will penetrate effectively and it has the further advantage of being easily changed. To bring out the unique texture of the plaster surface, rub a cloth moistened with another color or shade of the same color over the surface to blend with the base color. This second rubbed coat will pile up in the low spots of the sculpture, rub off the high spots, and enrich the textural quality of the surface.

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Finally a briskly rubbed coat of wax, either clear paste wax or colored shoe polish, will blend the colors on the surface and add a protective finish. Since the plaster is porous more than one waxing may be necessary. If the plaster is to remain out of doors for long periods of time, it will be necessary to treat the surface with a more durable finish. Spar varnish or various types of plastic that car be sprayed on the surface will protect the plaster from the elements.

The finished plaster sculpture, directly modeled, imitates no other sculptural medium. It offers the creative high school student as well as the experienced sculptor numerous practical advantages and unique opportunities. •

## Let's Go Outside!

(continued from page 36)

lapping and grouping of objects starts.

Stress should not be placed on copying nature in a purely imitative, photographic manner, but rather on using nature to achieve their own ends. Before their first outdoor sketching experience, a briefing helps: "Get ideas, see new details and relationships, borrow a tree or house from up the road if it will help your picture, but make your own picture. When using color, be imaginative. A brown house in nature can become yellow or green or any other color on your paper. Sketch the whole picture in rapidly and lightly, gradually adding more and more details, shadows, highlights and colors."

Ten or twelve children look at a particular church near school—and they end up with ten or twelve pictures, all different, but none of them an attempt to copy the church exactly. Unique individuals mut not be expected to react with the cold, calculated, impersonal facility of a camera.

# String and Brayer

(continued from page 19)

crayon, cut paper, or brush work with tempera or water color.

The opaque paint, mixed with water to the consistency of thick cream and poured into a saucer, i easy to handle for sponge painting. Touch the paint lightly with the sponge and wipe off the excess on a piece of toweling. Then apply the sponge to the paper with a vertical motion. An almost dry sponge produces excellent backg ound effects. The sponge may be dragged across the paper to simu-I te brush lines or one color may be sponged over or between others. Children can learn much about hae and value by adding more or different colors after each sponge fall of paint is used. The sponge technique is excellent for skies, fields, large areas or anything. It's fast and it's effective!

For an all over design use string, paint and brayer. Wrap the brayer with string, roll it through a shallow pan of paint and then roll it on clean paper. You'll be surprised with the results. Sometimes we use more than one color on the paper, but we let the first color dry before applying the second.

Friction prints are delightful. Here the child takes string and arranges it on newsprint, moving the string around until he has an interesting design. Place a large sheet of paper over the string and with a pencil or peeled crayon rub lightly over the paper. By lifting the top paper carefully, the string design may be preserved to repeat again. Choose interesting color combinations and paint in the design.

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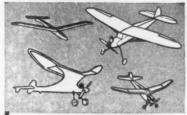
Finger painting is as much fun as wading in the mud and letting the mud swish between your toes. We use wheat paste mixed to the consisting of thick cream and add

powder paint to color it. Prepared finger paint is easy to use and no trouble to prepare. For paper, the commercial finger paint paper or the kitchen shelf variety may be used. The paper should be immersed in water and then placed on the table with the sleek side up. We drop spoonfuls of finger paint on the paper, smooth it over the paper, and then with our fingers, palms, fists, wrists and arms push the paint into designs. If they are not pleasing, we begin again. When paint is dry, press the back of the painting with a warm iron to make the paper smooth again.

We like boxed water colors because they are compact, neat and easy for children to handle. By showing children what can be done with wet or dry paper and how to put several colors on the brush, many creative experiments will result. After some explanation and a demonstration, children will benefit by studying pictures painted by water color artists.

Materials for an experiment with paint would include the collection of scraps which one often finds in a small boy's pocket. We might call it our "Surprise Box" or our "This and That Collection" Children are avid collectors of string, yarn, rubber bands, pipe cleaners, corks, rope, straw, seeds, nails, spools and beads. Why not capitalize upon their ability?

Never worry about a place to paint. There is nothing like the floor and children will probably do better work on the floor anyway, especially if they take off their shoes. Wiggly toes add to the power of originality and spontaneity. At this stage the teacher had better be busy in the hall or over by the window, as the children deserve to be left alone so that concentration will be undisturbed. There are times when ideas are needed and we provide appropriate stimulation with talking periods, walks, a study of the patterns in the sand, tree branches, or even in the fence. We look for beauty, talk of a picnic in the mountains or read of goblins and fairies. We don't copy and we don't compare. We work out our own ideas. •



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### Silkscreen

(continued from page 26)

Designs may be planned with color ed papers, charcoal, ink or paint Simple designs of one color are best for the beginner. If a design of two or more colors is desired a separate stencil must be cut fo each color pattern. A small dot o "X" placed at opposite corner of the design, to be cut from eacl stencil, will serve as a guide in ob taining a perfect register.

Cutting the Stencil

After the design has been carefully planned, it is fastened to a draw ing board. A piece of profilm cover ing the entire design is then place ed over it film side up, and an chored in place with masking tape or thumbtacks. In cutting the profilm very little pressure should be put on the knife in order that only the top layer of the material be cut. Should the paper backing of the profilm be cut accidentally, there may be difficulty in removing it later without harming the stencil. As each area is cut, the film is separated from the wax paper backing with the point of the knife and peeled off. It is best to cut slightly beyond the corners where sharp angles occur in the design. to secure a clean-cut point. Because profilm cutting requires a certain amount of skill, it is advisable to practice on scraps of the material before cutting the stencil.

Adhering the Stencil to the Screen

When the film coating has been removed from the areas which are to be printed, the stencil is ready to be adhered to the screen. The stencil, again film side up, is then placed under the screen on the baseboard, carefully centered, and temporarily fastened. A soft small clean rag, folded into a pad and saturated with adhering liquid, is applied for an instant to a small area of the screen. The moist rag is replaced immediately with a larger dry rag rubbed briskly over the same areas to absorb any excess liquid and to press the silk firm y against the tacky or partially-d ;solved film. If certain parts of t e film are not readily adhered o the silk, it is well to allow the e areas to We design point ed ges be di are b th:m When he ed al ow m nu the F lil era sn all ar as to 1

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of ca lowe This of th can areas to dry for a few minutes and to work on other sections of the design, before returning to these points. Unless this is done, certain edges and often whole sections may be dissolved to the extent that they are burned out entirely, rendering them ineffective as blockout areas. When the film is completely adheard to the folyric, it should be

When the film is completely adhered to the fabric, it should be allowed to dry from five to ten m nutes before trying to remove th: paper backing. This "pulling of " process should be done delil erately, peeling and tearing off sn all bits at a time, especially the ar as where knife pressure has been to heavy. With the paper backin removed and a final check m de to be sure that all parts have been adhered to the silk and that no repairs are needed, the screen is ready for printing. If ce tain parts of the stencil are burned out, they may be touched up with lacquer carefully applied with a small brush.

Preparing the Paint

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In preparing paints for printing, it is necessary to mix them well to obtain uniform color and consistency, especially if bases or extenders are used. The different blends of paints have their own solutions which may be added to reduce their color content. When old paint is used, special care should be taken to see that it is free of lumps which if left in might injure the screen.

For printing on paper, both oilsoluble and water-soluble colors may be used. Oil-base paint takes slightly longer to dry but will not cause the print to buckle as watersoluble paints often do. Artists' oil paints mixed into a transparent base will do very well as a substitute for screen paint when printing on paper.

For printing on cloth, special textile paints are best.

Printing

In order to register the design the same on papers of like size, an "L"-shaped guide made of two strips of cardboard is fastened near the lower left corner of the baseboard. This guide is set so that the corner of the papers to receive the print can be placed to rest against and

into it. Precision in registry is extremely important when a design of two or more colors is to be made at separate printings.

When the guide has been completed, the paper carefully placed and the screen lowered to cover the paper, paint is poured onto one end of the screen. This paint is then drawn rapidly across the

screen with a squeegee gripped with both hands. The paint is forced through the stencil openings onto the paper below. This is usually accomplished with one stroke, although a second stroke may be used where the paint was not evenly spread over the entire design. The screen is then slightly raised so the printed design may be released and replaced with a



# Fascinating Unit of Study From Seeds

Although this unit was carried out by first graders and told about by their teacher, Mrs. Bessie B. Walker (in the California Teachers Journal), the idea is adaptable for any of the grades and interesting to all ages.

This project motivates school subject; helps develop powers of observation, cooperation, leadership and responsibility. And can add zest in entering lessons in numbers, reading, oral language, writing and art.

**Seeds** are a natural subject for a unit of study as it is something in which any child can enthusiastically participate.

Class takes field trip around school yard, to vacant lots, along sidewalks and parks to collect seeds. Aim is to collect 100 kinds.

Scrap books are made which involve sorting pictures into 4 categories;—Seeds make trees, flowers, fruits and vegetables. Class is divided into 4 teams; captains of which see that pictures are well cut out, pasted in correctly and that none find their way into the wrong book.

Boys and girls draw pictures to illustrate their stories concerned in the unit. They paint milk bottle cap covers for containers for seeds. They paint designs for mats on which to display the seeds.

Seeds are sprouted in glass gallon jars in such way that class can watch development of root system and see how leaves grow. By measuring device attached to jar, rate of growth may be checked.

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new sheet. The actual printing requires the cooperation of several persons: one to place the paper, another to manipulate the squeegee, and still others to remove the prints and lay them out to dry.

When a second or a third color is to be added to the first print, a



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careful synchronization of the successive printings is necessary. This can be achieved by placing one of the first prints under the screen to which the second stencil has been adhered, and by placing the "X" or dot registration points directly on top of each other. It may be necessary to make adjustments in the placing of the screen or the guide to obtain a perfect register.

#### Cleaning the Screen

At the end of a printing period, the screen must be immediately and carefully cleaned or the paint will dry into the fabric and cause spotting in future prints. Watersoluble paints are washed out with water, but the oil-soluble paints require a special commercial solvent which will remove the paint but will not dissolve the stencil. Large quantities of old newspapers and rags are needed for a thorough screen cleansing. Pads of newspapers placed under the screen will absorb the paint as it is dissolved with the solvent. As the papers become saturated they are replaced with dry ones until all of the paint from the screen has been transferred to the papers. A final check is made with the screen raised against the light to see that all traces of the paint are removed.

The stencil may remain on the screen indefinitely without harming the silk. Special lacquer solvents are used to remove the stencils when they no longer are needed. Papers and rags are used to absorb the lacquer in the same manner as they are used to absorb the paint in cleaning. The screen is periodically held against the light in order to detect any remaining film. In cases where a few remaining particles of the substance continue to cling to the fabric, they are removed by rubbing both sides of the screen simultaneously, with a cloth in each hand. Because of the inflammable quality of the solvents they should be used and stored away with care.

The illustrations show some students of Wells High School (Art I) engaged in a scarf-printing project. The youngsters purchased small scarves in many colors that would harmonize with a few basic colors of paint. Some preferred strong contrasting color combinations while others enjoyed the more subtle tones. Miss Bita Turbin, the art teacher, supervised the activity.

## Lines That Live

(continued from page 12)

around the cat. The outcome is not only a forceful black and white design but its economy captures the visual essence of cats. It states more about a living animal than any photograph could. Easy to do? Just try it. You have to be a good artist to compete with Preston.

In junior high school I introduce a new limitation, allowing for a more sophisticated approach-contour drawing. Practice is essential but I make only three recommendations: (1) take full advantage of the available picture surface; (2) keep brush vertical to allow for maximum sensitivity; (3) try to make as few breaks in your line as you can. I plant two big wastebaskets in the middle of the room and we start. The best results in the seventh grade were produced in the last few minutes of the class period. By this time the students have disposed of unwanted results and a joyful concentration and seriousness dominates the group.

Judging by her former work, I had no reason to suspect that Mary Ann, Grade 8, would come through with such a bold, free profile drawing of a face (No. 9). The line glides, turns, meanders — but maintains zest and direction and ends up filling the space in a masterly fashion.

This deliberately intensive emphasis and movement and energy provides an opportunity to excel for children who may do poorly in the more easily recognizable decorative direction. How far removed are these brush drawings from those with pencil and much-used eraser where the original movement is killed. For "movement" as an art term is not inherent in subject matter. As the art historian Berenson defines it, movement is "the energy . . . that vitalizes . . outlines".

F. LO

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